IFAR reports

Volume 18, Numbers 1&2
January-February 1997

and The Art Loss Register

Jacob van Ruisdael. A Wooded River Landscape with a Waterfall and a Wooden Footbridge. *Previously unpublished.*

Mendi Bible Recovered in New Hampshire Gym

An Unpublished Ruisdael

IFAR's Year in Review

IFARreports
incorporating *Stolen Art Alert*

Volume 18, Numbers 1&2
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The IFAR Year in Review - 1996

It was another busy and productive year for IFAR. In May, we moved the offices to the corner of 42nd Street and Fifth Avenue. This gave the staff a share of the energy of midtown Manhattan. IFAR shares its sunny 12th-floor quarters with the New York staff of the Art Loss Register, Anna J. Kisluk and Jennifer Landes.

The Authentication Service in 1996 continued to be greatly enhanced by the participation of Virgilia Heimsath Pancoast, its former director, who is still active with IFAR as a consultant. Clara Graziani Bronson, a research assistant, worked on several projects, while Lisa Goldberg has been helping with a growing stream of inquiries on Jackson Pollock works. IFAR was lucky to draw on the expertise of Anne Walters Lowenthal when a Ruisdael came our way. Her article appears in this issue. Margaret O'Brien concluded work on a Joshua Reynolds for the DEA. Hermine Chivian-Cobb brought her long experience with the study of Degas and works on paper to bear on a case published in our December 1996 issue.

In April, IFAR's lecture program presented Susan Mullin Vogel, long a curator and museum director in African art, on authenticity in African art and, the following month, Thomas Hoving on fakes, the subject of his latest book.

The Collectors' Roundtable, a group of IFAR supporters who help IFAR with annual donations of $1,000 or more, had two special invitations. In the spring, the group visited the outstanding 20th-century studio ceramics collection of Martin Eidelberg. In October, Wynn Kramarsky welcomed the group with a reception at the Soho space of his Fifth Floor Foundation, a rare treat. Any reader interested in joining should contact IFAR.

IFARreports was produced regularly with the design help of Patricia Cummings of Creative Strategies under the most able direction of Kathleen Ferguson. Ms. Ferguson assists the executive director in every aspect of IFAR's work, and handles inquiries, correspondence, and many administrative necessities.

Connie Lowenthal, IFAR's executive director, met a demanding lecture schedule. In May, she spoke at the annual meeting of Friends of the Princeton Art Museum. In September, she traveled to Michigan State University in East Lansing to speak to students and friends of the Kresge Art Museum in connection with a show there sponsored by Westlaw, the legal documents database. In October, she spoke on a panel for the continuing education of insurance underwriters. In November in Naples, Florida, Ms. Lowenthal spoke for the Friends of Art at the Philharmonic Galleries and just before Christmas for the Friends of the Mint (Museum) in Charlotte, North Carolina.

Ms. Lowenthal was a member of a panel chaired by Marie Malaro on "Stolen Art: An Informed Museum Perspective" at the American Association of Museums meeting in Minneapolis in May. In October, she attended an invitation-only meeting on cultural property organized by the New York City Bar Association Art Committee. She was interviewed on CBC Canadian television and on National Public Radio, among others. In October, with Anna Kisluk, she attended a meeting in Winterthur, Delaware, on the Getty Information Institute's "Object ID" program.

Ms. Lowenthal was the guest at a Lotos Club dinner conversation on the first of May; she was accompanied by Ted Kaplan, an attorney on the IFAR Board, who kept things moving smartly along when she needed a bite of the excellent dinner.

She continued to write her occasional "Art Crime Update" for the Leisure & Arts page of *The Wall Street Journal* and many articles for *IFARreports.*

IFAR enjoyed notable visitors in 1996. With the Art Loss Register staff, we welcomed a delegation from the art specialists at the Italian Carabinieri. Aaron Elkins, art crime novelist, came to meet Ms. Lowenthal. Professor Toshiyuki Kono, of the law faculty at Kyushu University, Fukuoka, Japan, who has a strong interest in art law, saw us in our new offices. He subscribes to *IFARreports* and came to discuss international developments with the executive director. Jan Boll, of the Netherlands Council of State and an Amsterdam member of IFAR's Law Advisory Council visited IFAR on a recent trip to New York.

In October, the Samuel H. Kress Foundation funded the early stages of an important project which will focus on improving the climate for authentication. Many more legal worries trouble art historians than ever before, but attribution and authentication remain essential both to art history and the marketplace. IFAR's goal is to ease the paths of communications between experts and those who need to know.

This year, the Ahmanson Foundation was able to increase its support, enabling IFAR to acquire the immensely useful *Dictionary of Art* and to acquire new editions of several key directories.

In 1996, IFAR thanked Franklin Feldman, who resigned after serving on the board of directors for twenty-five years. What changes he has seen and shepherded! He leaves us only officially, seeing that the Art Loss Register, which he was instrumental in shaping, is succeeding well. The business of registering stolen art to promote recovery and deter theft is working. IFAR is pleased to cooperate with its partners in the ALR in every way while returning to its original focus—authentication.

Constance Lowenthal

A Genuine Ruisdael Comes to Light Confused Provenance Notwithstanding

Ruisdael's "new" Waterfall

A recent IFAR research project produced an exciting result, the authentication of an unpublished painting by the great seventeenth-century Dutch landscapist Jacob van Ruisdael (1628/29-1682). It is a type for which Ruisdael is well known, a scene dominated by a waterfall beside a rock precipice. (Fig. 1) (Note 1) The stream that forms the waterfall meanders through low wooded hills. In the right foreground, a tributary makes a smaller waterfall spanned by a wooden footbridge, which a white dog and two men are about to cross. On the hillside at the right is a flowering shrub, and behind is a hill with deciduous trees, including one whose bare branches are set against the sky. At the left is a cottage among trees. In the middle distance at the center sheep graze in a sunlit meadow, which leads in the far distance to gray hills.

The painting is signed, and Sotheby's catalogued it as by Jacob van Ruisdael in 1996 (New York, 16 May, lot 33), but the owner was disconcerted to learn that it had been sold in 1982 as "Attributed to" Ruisdael. (Note 2) Furthermore, the provenance and publication records that had accompanied the painting when it was recently acquired were suspect. IFAR was asked to authenticate the picture and to explore the history of ownership. The outcome was that the provenance and publication history were indeed wrong, but the attribution to Ruisdael is right.

When the present owner bought the painting, he had been informed that it could be traced to the collection of "E. Bromley Martin, Hamilton Court, Upton-on-Severen." More accurately, this would have been an E. Bromley Martin of Ham Court, Upton-on-Severn, who owned a painting that John Smith had described in 1835, when it was in the Martin family's possession. (Note 3) There are, however, several discrepancies between Smith's description and our painting. Smith remarked on "a grand mountainous country," and he noted figures and cattle, not a dog, passing a wooden bridge in the distance, not in the right foreground. The discrepancies between Smith's description of the Ham Court picture and the IFAR landscape indicate that they are two different paintings. The impressive history that had been provided for the IFAR picture, with references to Waagen, Smith, Hofstede de Groot, and Jakob Rosenberg's monograph on Jacob van Ruisdael thus became irrelevant, since all of them pertain instead to the Ham Court Ruisdael. (Note 4)

The owner had also been informed that his picture had been sold at Christie's in 1924 as a work by Ruisdael (Note 5). That was, again, the Ham Court painting, and once more the description does not accord with the IFAR picture, mentioning fir trees as well as the figures and a dog crossing a wooden bridge in the background. When the exhibition and publication history were applied to the IFAR picture, errors were compounded. Two exhibitions, at the British Institution in 1832 and at Worcester in 1882, were irrelevant. In fact, Christie's citations were jumbled, conflating the histories of two paintings, the Ham Court picture and another in the Brandon collection at Blackheath. (Note 6)

These errors were probably due to Ruisdael's having painted numerous waterfall landscapes with the same features—lofty hills, cataracts, bushes and trees, rustic habitations, and staffage of figures and animals. It is easy to confuse them. Still, a careful consideration of all the waterfall landscapes recorded by Smith, Hofstede de Groot, and Rosenberg fails to disclose a record of the IFAR landscape. Therefore, if the above citations are inaccurate and the painting was not known to

Jacob van Ruisdael, Landscape with Bridge, Cattle, and Figures. *Copyright 1991 Sterling and Francine Clark Art Institute.*

earlier commentators and scholars, we are left with the evidence of the picture itself. Is it an authentic work by the master that somehow escaped notice?

There is no equivalent among Jacob van Ruisdael's known paintings for the type of high waterfall seen in the IFAR picture. More typically, he depicts falls with a gradual drop. The upright format, the size, and the canvas support are, however, characteristic of many of his works. The main subject, a waterfall, was among his favorites, forming the largest category of Ruisdael's work. As Seymour Slive notes, Ruisdael achieved impressive variations in waterfall scenes "by differing the height of the drop of the falls, the direction of the rushing water, the character of the boiling foam, the formation of the rocks and terrain, the variation of color, and the organization of the powerful contrasts of light and dark areas." (Note 7) Ruisdael's early biographers, including Arnold Houbraken, remarked on his skill in depicting the action of water on rocks: "He painted domestic and foreign landscapes, but in particular those in which one sees water on one or more rocks, sees it spilling down, ultimately rushing (to which his name seems to allude) in and through the vales, or low lands; and he knew how to depict splashing and foaming water in its might crashing on rocks so naturally, delicately, and translucently that it can only seem to be real water." (Note 8)

This landscape is ingeniously composed according to dynamic principles typical of Ruisdael. We are led into pictorial space by the sharply foreshortened footbridge, its spatial thrust countered by the implied opposing movement of the figures. Similarly, the peaceful vignette of distant field and hills contrasts with the thundering flow in the foreground. The woods implicitly both shelter and lead the eye into the expansive sky by means of the bare, reaching branches.

Natural forms have been closely observed in Ruisdael's manner: The water has naturalness, sheerness, and force that Houbraken described. Sensitivity to the biographies of individual trees is evident in the varied foliage and complex branching of those here. Even the stream makes twists and turns that convey the shaping of its bed over time. The blossoms of the white-flowered shrub at the right, a Ruisdael trademark, are variously set, suggesting growth and movement. Grasses and shrubs in the near foreground, depicted with short, fine brushstrokes, are fresh and lively. The sky, full of tonal contrast and diagonal design, is what we expect from him.

In construction and materials, the footbridge resembles one that spans a river in Ruisdael's *Landscape with a Bridge, Cattle, and Figures* in the Sterling and Francine Clark Art Institute, Williamstown. (Fig. 2) (Note 9) There the bridge is parallel to the picture plane, and the supports rest in a river bed, whereas in the IFAR painting

they are precariously set on rocks amidst the small waterfall. That, together with pronounced foreshortening of the bridge, enhances the drama of the natural setting. The Clark and IFAR paintings also have in common faceted rocks, trees with vigorous crowns and dead limbs, and a sky full of gray and white cumulus clouds.

Technically, Ruisdael's touch is evident in the delicate impasto of the foliage; the varied handling of the sky, the blues thinly painted and the clouds denser; and the modeling of the rocks, with broad strokes of browns and grays touched with orange.

In sum, the validity of the full signature is supported by the formal organization, the character of both landscape and manmade elements, and their execution. This favorable opinion was reinforced by three experts who expressed their views to IFAR. One of them pointed to pentimenti, passages that reveal changes the artist made in the course of execution, as reason for accepting the painting as from Ruisdael's hand. Some of the topmost leaves and dead branches are visible through the clouds, which were painted over them as contours were reformulated. This was a characteristic practice of Jacob van Ruisdael.

As for provenance, the painting itself, again, discloses useful information. The earliest known owner was a "Mrs. Brinton," the name that appears on a rectangular paper label, white with a blue border, on the back of the canvas, along with "Nr. 1." (Note 10) Mrs. Brinton's full name and residence remain a mystery. A Brinton family sold at auctions in England, but no record of the IFAR painting has been found in the available sale catalogues.

At an unknown date, the painting was acquired by a member of the James family and was later sold by the Edward James Foundation at Christie's, London, 9 July 1982, lot 69. The James family lived at West Dean Park in Chicester, West Sussex, England. West Dean had been remodeled in 1891 for William James (d. 1913) and his wife Evelyn, née Forbes. William is said to have been an ambitious collector who bought at the great sales of the time. (Note 11) Their youngest child and only son, Edward, would form an important collection of Surrealist art and in 1964 set up the Edward James Foundation. Given Edward James's interests, it seems likely that his father, not he, had acquired the Ruisdael waterfall. The picture was sold by the Foundation in 1982. After Edward James's death, the remainder of his collection was sold at Christie's, London, in June 1986.

The history of a painting's ownership can add luster, but in the end it is the quality of the object itself that matters most. In the case of this waterfall landscape, the provenance is more modest than the owner had been led to expect, and the picture does not have an important history of publication. Evidently while commentators like Waagen, Smith, and Hofstede de Groot were preparing their lists, and Rosenberg his monograph, this landscape simply did not come to their attention. It can now, however, be enjoyed as an addition to Jacob van Ruisdael's authentic published works.

Anne W. Lowenthal

Notes:

1. Oil on Canvas 24 5/8 x 19 1/4 inches. Signed lower left JR [in ligature] uisdael.

2. Christie's, London, 9 July 1982, lot 69.

3. Smith, John, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, Smith & Son, London, 1885, part 6, p. 99, no. 316, as in the Martin collection.

4. Waagen, [Gustav], *Treasures of Art in Great Britain*, John Murray, London, 1854, vol. 3, p. 225; C. Hofstede de Groot, *A Catalogue Raisonné...*, Macmillan and Co., Ltd., London, 1912, vol. 4, p. 115, no. 348, and p. 122, no. 377a; and Jakob Rosenberg, *Jacob van Ruisdael*, Berlin, 1928, p. 84, no. 199b.

5. Property of E. Bromley Martin, Esq., Christie's, London, 28 March 1924, lot 154.

6. Smith 1835, p. 91, no. 290.

7. Slive, Seymour, and H. R. Hoetink, *Jacob van Ruisdael*, exhibition catalogue, Mauritshuis, The Hague, and Fogg Art Museum, Cambridge, 1981, p. 105.

8. Houbraken, Arnold, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, The Hague, 1753 (reprint Amsterdam, 1976), part 3, pp. 65-66, in my translation. Houbraken's word geruis for rushing waters is a play on Ruisdael's name.

9. Canvas, 37 5/8 x 51 1/16 in. Monogrammed lower right "JVR." Inv. no. 1955.29. See Kern, Steven, et al., *Selections from the Sterling and Francine Clark Art Institute*, Hudson Hills Press, New York, 1996, pp. 30-31, ill. in color.

10. Another label, on the stretcher bar, indicates that at some time the painting was shipped through the Zurich airport, as from "Leihgeber 2277, Bild-nummer D 197."

11. Guinness, Desmond, "Edward James Remembered," n.p., Christie's sale catalogue, Edward James Collection, June 2, 3, 6, 1986.

Mendi Bible Found in Gym Bag

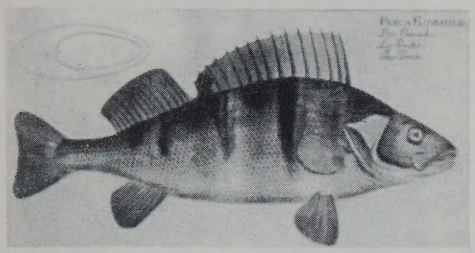


Illustration from Icthyologie. *Still missing.*

Two months after their theft on November 11, 1996 the Mendi Bible and a Bible Concordance taken from the Adams National Historic Site in Quincy, Massachusetts, were found at Gold's Gym and Athletic Club in Portsmouth, New Hampshire. A large, heavy knapsack was apparently abandoned and ended up in the gym's lost and found. Two other books, both listed in last month's Stolen Art Alert, were still missing.

Boston's F.B.I. spokesman, Special Agent Peter S. Ginieres, confirmed to IFAR that leads are actively being followed and that suspects have been questioned. No arrests have yet been made in the case. The National Park Service is still offering a $10,000 reward for information leading to the arrest and conviction of anyone responsible for the theft of the books from the Adams National Historic Site.

C.L.

Brownstone Collection Update and Reminder

André Hambourg, Pair of Still-Lifes of Fruit. *Still missing from Ethel Brownstone's collection.*

Stolen art from the collection of Ethel Brownstone who died in 1996 is listed for the second time in this issue of *IFARreports*. The discovery of the theft followed the 1990 appointment of Alfreida B. Kenny, Esq., as conservator for Ms. Brownstone, a widow with Alzheimer's disease. Ms. Kenny replaced Ms. Brownstone's niece, Roberta Starzec-Pyzel whom the Surrogate's Court had removed as a co-conservator.

Upon investigation, Ms. Kenny pieced together an amazing story. The art collection formed by Ms. Brownstone and her late husband, Lucien Brownstone, who died in 1971, had been raided when the niece, Roberta Starzec-Pyzel, removed the art from storage to Ms. Brownstone's residence for the stated purpose of having the art appraised. Federal criminal charges were brought against Ms. Brownstone's niece, Roberta Starzec-Pyzel, and her companion, Eileen Grosso, who were found guilty on May 31, 1995 after a more than six-week trial, on charges related to the theft of Ms. Brownstone's works of art—for example conspiracy, interstate and foreign transportation of stolen money, mail fraud, and money laundering. In the summer of 1996, the two women began serving prison terms of 42 months followed by three years of supervised release and 34 months followed by three years of supervised release, respectively.

Before all was discovered, many of the works taken by the couple were dispersed. The women had consigned a few works to Christie's and many more (over three million dollars' worth) to Sotheby's, using a number of aliases. The art was sold in several different sales in New York and in London ending in February, 1990. Sotheby's, after learning that the consignments were of stolen works, sent letters to the New York buyers informing them that there might be a problem of title.

The Conservator, Alfreida B. Kenny, Esq., registered the stolen works in the Art Loss Register at IFAR. She also filed a civil suit against the niece, Roberta Starzec-Pyzel, her companion, Eileen Grosso aka Eileen Starzec-Pyzel, Eileen Starzec, and Lydia Dennison, Sotheby's and the surety company that had bonded Ms. Starzec-Pyzel when the niece, who then used the surname "Pyzel," was her aunt's co-conservator. The items re-printed here in the Stolen Art Alert are those art works that are not accounted for.

C. L.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

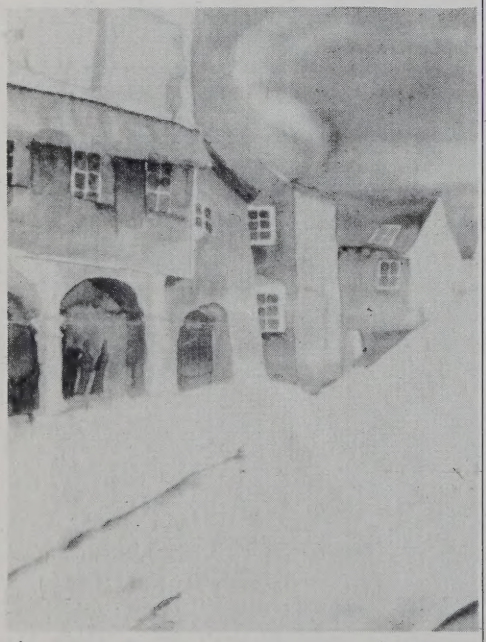
Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



1

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Austrian, 20th Century

1 GRAF, Alexander. *Untitled (Village Scene).* Watercolor. Signed l/l: Graf 92. *N96.527.2. Klosterneuburg, Austria. Mar. 1, '96. Interpol Number: GZ P 60869/96-D

2 KOGELNIK, Kiki (1935-97). *Untitled (Abstract Head).* Acrylic on canvas. 40.0 x 30.0 cm. Central mask-like head painted white with two other, less distinct forms in the background. Eyes, nose and mouth are light blue. Signed and dated on verso. *N96.528.3. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

Belgian, 19th Century

3 MADOU, Jean-Baptiste (1796-1877). *Cabaret Scene.* Oil on wood. 25.0 x 18.0 cm. Couple in interior with stone tiled floor, fireplace, and a table with a porcelain vase with flowers. Woman wears a bonnet and apron and stands with her arms crossed and her left hand to her chin. The man has a hat and cane or umbrella and is seated. *N96.545.1. Woluwe-Saint- Pierre, Belgium. Sep. 1, '95.

Dutch, 19th Century

4 BAKHUYZEN, Julius Jacobus van Sande (1835-1925). *Untitled (Landscape).* Oil on canvas. 93.0 x 110.0 cm. *N96.571.1. Rotterdam, The Netherlands. Sep. 18, '96. Interpol Number: 56657

5 KLEIJN, Lodewijk Johannes (1817-97). *Untitled (Windmill on a River).* Oil on canvas. 56.0 x 64.0 cm. Measurements include frame. *N96.571.2. Rotterdam, The Netherlands. Sep. 18, '96. Interpol Number: 56657

Dutch, 20th Century

6 VENEMA, Libbe (1937-94). *Untitled (Composition with Foil),* 1994. Paint and foil on board. 50.0 x 40.0 cm. Brown , red and green. *N96.568.2. Groningen, The Netherlands. Jan. 1, '95. Interpol Number: 56643

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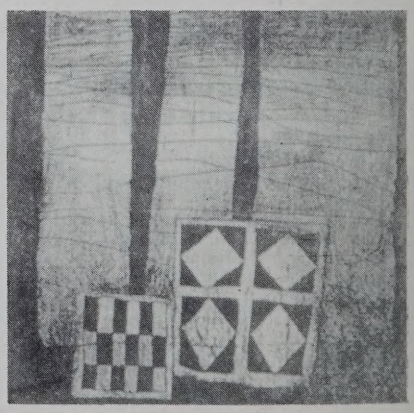

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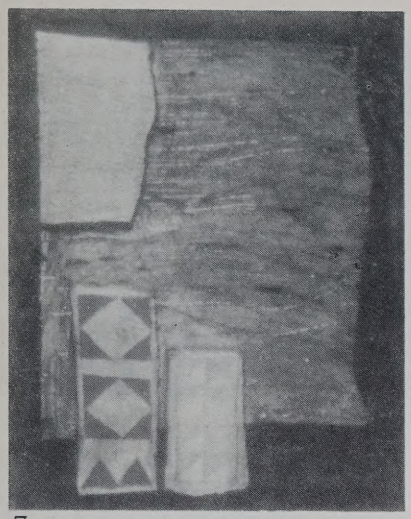

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8

9

7 VENEMA, Libbe (1937-94). *Untitled (Composition with Foil)*, 1990. Paint and foil on board. 50.0 x 40.0 cm. Brown, red and yellow. Signed l/r in brown area. *N96.568.3. Groningen, The Netherlands. Jan. 1, '95. Interpol Number: 56643

8 VENEMA, Libbe (1937-94). *Untitled (Two Abstract Figures in a Landscape)*. Mixed media on paper behind glass. 100.0 x 70.0 cm. Predominantly brown. *N96.568.4. Groningen, The Netherlands. Jan. 1, '95. Interpol Number: 56643

English, 19th Century

9 VINCENT, George (1796-1831). *Landscape with a View of Windsor Castle*, 1830. Oil on canvas. 68.6 x 91.4 cm. *N96.554.1. Largo, FL. Sep. 2, '96.

European, 18th Century

10 *Forest with Figures and Tower*, 1760. Oil on canvas. 28.0 x 39.0 cm. *N96.548.3. Wiesbaden, Germany. Jan. 16, '96. Interpol Number: E-112/8-1996

European, 19th Century

11 WEPPLER, J.P. *Town Scene with Bridge*, 1882. Oil on canvas. 27.0 x 43.0 cm. *N96.548.1. Wiesbaden, Germany. Jan. 16, '96. Interpol Number: E-112/8-1996

12 WEPPLER, *J.P. Town with River and Bridge*, 1886. Oil on canvas. 19.0 x 50.0 cm. Signed and dated l/r. *N96.548.2. Wiesbaden, Germany. Jan. 16, '96. Interpol Number: E-112/8-1996

European, 20th Century

13 BRUNON, Georges. *Vase with Flowers*. Oil on canvas. 74.9 x 94.6 cm. Signed l/c: Brunon(?). Abstract composition of a vase with flowers in shades of cream, green, white, and yellow. *N91.276.59. New York, NY. Jan. 1, '89.

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14 LEBDUSKA, Lawrence H. (b. 1894). *Three Zebras*. Oil on canvas. 31.8 x 43.2 cm. Signed. Set in a landscape with a tree and lake at left. *N91.276.82. New York, NY. Jan. 1, '89.

15 LEBDUSKA, Lawrence H. (b. 1894). *Thunder and Lightning*. Oil on cardboard. 29.2 x 39.4 cm. Signed l/l. Two rearing horses, one white and one dun colored, on the shore near the sea. *N91.276.80. New York, NY. Jan. 1, '89.

16 *Untitled (Woman in Interior)*. Paper. Woman seated on the left side of a room with a curtained window behind her. On the table are cups, saucers,and an urn. The room appears to be decorated with pictures. *N96.569.9. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

17 *Untitled (Portrait of a Woman)*. Paper. *N96.569.8. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

Flemish, 16th Century

18 CORNEILLE de LYON (Corneille de la Haye) (d. 1574). *Madeleine (Mary) de France, Queen of Scots*, 1536. Oil on wood. 14.5 x 11.3 cm. *N96.555.1. Blois, France. Jul. 19, '96. Interpol Number: E-116/8-1996

French, 19th Century

19 VIVIN, Louis (1861-1936). *Landscape of Trees and Foliage in a Garden*. Oil on wood. Ht. 24.1 cm. Signed. A path through a flowered meadow with a fence in the center. Oval shape on a slice of tree. *N91.276.94. New York, NY. Jan. 1, '89.

French, 20th Century

20 COULOT. *Alleluia*. 81.3 x 64.8 cm. Signed and dated on verso. Abstract composition in shades of red, yellow, blue, brown, and orange on a white ground. *N91.276.62. New York, NY. Jan. 1, '89.

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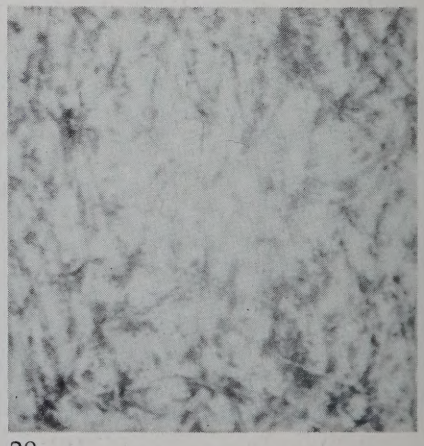

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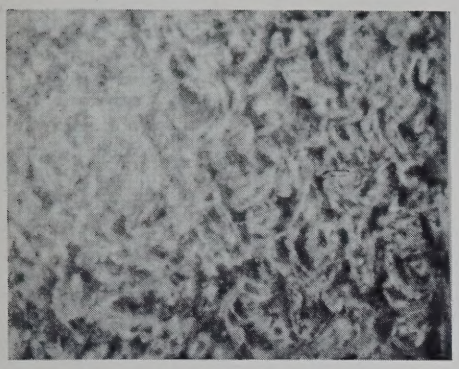

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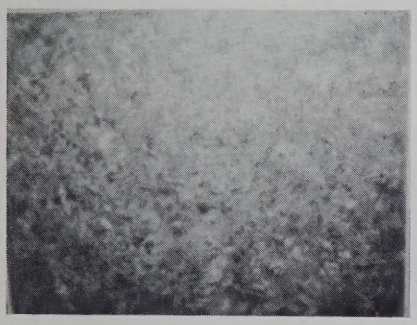

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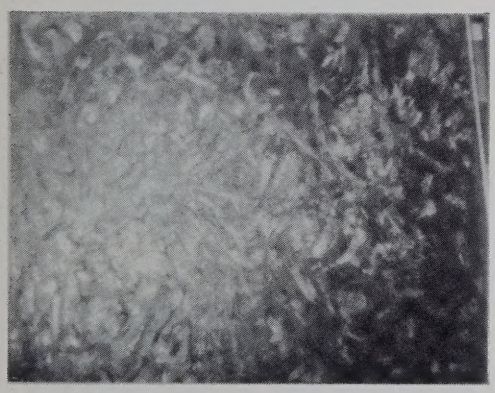

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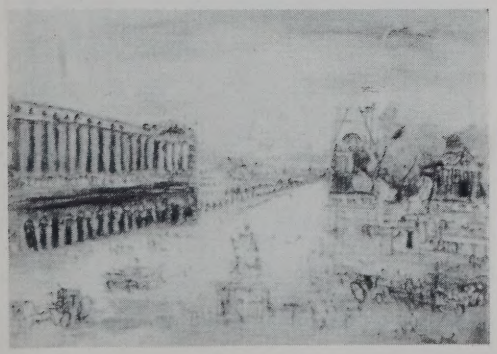

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21 COULOT. *Gold of the Hills.* Oil on canvas. 55.2 x 81.3 cm. Abstract composition in shades of blue, yellow, ornage, white, gray, and other tones, with an area of orange in the center of the upper part of the canvas. *N91.276.63. New York, NY. Jan. 1, '89.

22 COULOT. *Lavergne la nuit,* 1964. Oil on canvas. 68.6 x 76.2 cm. Signed and dated on both recto and verso. *N91.276.60. New York, NY. Jan. 1, '89.

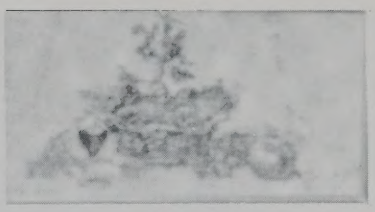
23 COULOT. *Nuit des sortilèges,* 1964. 81.3 x 99.1 cm. Signed and dated on both recto and verso. N91.276.61. New York, NY. Jan. 1, '89.

24 DUFY, Jean (1888-1964). *Place de la Concorde.* Oil on canvas. Signed l/r. *N96.569.1. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

25 HAMBOURG, André (b. 1909). *Pair of Still-Lifes of Fruit.* Oil on canvas. 10.2 x 20.3 cm. *N91.276.69. New York, NY. Jan. 1, '89.

26 KIJNO, Pierre Ladislas (b. 1921). *Pawnbroker's Insignia.* Watercolor on paper. 45.7 x 35.6 cm. Signed l/l: Kijno. Three black pawnbroker's balls under a blue bar against a yellow sun against a brown background. *N91.276.73. New York, NY. Jan. 1, '89.

27 PIGNON, Edouard (b. 1905). *Abstract Composition,* 1960. Gouache. 58.4 x 78.7 cm. Signed. Dated: 1960. In brown, golds, yellows, and greens. *N91.276.85. New York, NY. Jan. 1, '89.



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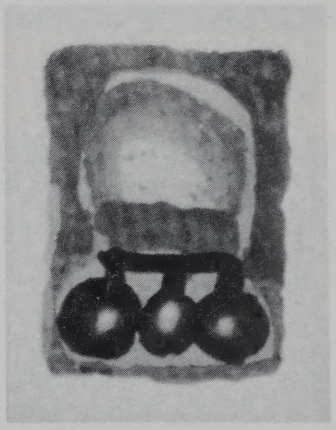

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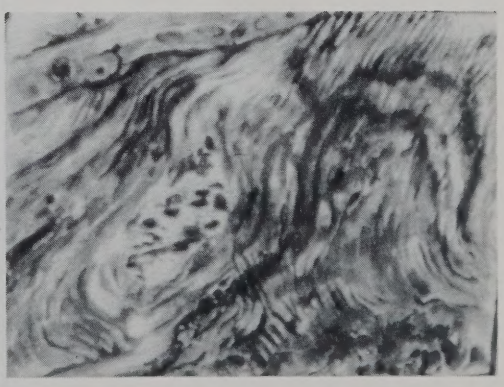

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28 PISSARRO, H. Claude. *Jardin des Palmiers à Arcachon.* Oil on canvas. 38.0 x 45.7 cm. Signed l/l. *N96.569.2. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

29 RAVEL, Daniel (b. 1915). *Abstract Composition,* 1960. Watercolor on paper. 49.5 x 64.8 cm. Signed. Dated: 1960. In pastel tones of blue, green, yellow, and orange with pink. *N91.276.86. New York, NY. Jan. 1, '89.

30 RAVEL, Daniel (b. 1915). *Abstract Composition,* 1960. Oil on canvas. 50.2 x 61.0 cm. Signed. In yellow and orange on a blue background. *N91.276.87. New York, NY. Jan. 1, '89.

German, 16th Century

31 CRANACH (Follower of), Lucas. *Madonna and Child with the Infant St. John,* 1540. Oil on wood. 25.0 x 20.0 cm. *N96.542.1. Koblenz, Germany. May 15, '96. Interpol Number: E-108/8-1996

German, 17th Century

32 *Joan Salant de Veydes,* 1688. Oil on canvas. 103.0 x 86.0 cm. Oval. *N96.560.1. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

German, 18th Century

33 *Franz-Moritz von Veydes-Malberg,* 1732. Oil on canvas. 108.0 x 93.0 cm. *N96.560.3. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

34 *Johann Christoph von Veydes.* Oil on canvas. 96.0 x 88.0 cm. *N96.560.5. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

35 *Johann Heinrich von Veydes.* Oil on canvas. 96.0 x 80.0 cm. *N96.560.4. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

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36 *Johann von Veydes*. Oil on canvas. 98.0 x 88.0 cm. Man in armor with blonde, curly wig and ruffled shirt. *N96.560.6. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

37 *Christoph von Veydes*. Oil on canvas. 115.0 x 95.0 cm. Oval.*N96.560.2. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

38 *Thérèse de la Neuveforge*. Oil on canvas. 108.0 x 93.0 cm. *N96.560.9. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

39 *The Count of Arenberg*. Oil on canvas. 99.0 x 83.0 cm. Man in armor with long dark hair and mustache. *N96.560.7. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

40 *The Countess of Arenberg*. Oil on canvas. 100.0 x 81.0 cm. *N96.560.8. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

41 VOLLERDT, Johann Christian (1708-69). *A View on the Rhine*. Oil on canvas. 61.0 x 75.6 cm. Signed l/r. *N96.554.2. Largo, FL. Sep. 2, '96.

German, 19th Century

42 BAMBERGER, Friedrich (or Fritz) (1813-73). *Mediterranean Coastal Landscape*, 1850. Oil on canvas. 28.0 x 48.0 cm. *N96.548.4. Wiesbaden, Germany. Jan. 16, '96. Interpol Number: E-112/8-1996

43 GAISSER, Max (1857-1922). *Men Drinking at Table*. Oil on canvas. 50.0 x 60.0 cm. Signed l/l. *N96.563.1. Isernhagen, Lower Saxony, Germany. Apr. 18, '96. Interpol Number: E-102/8-1996

44 JUTZ (the Elder), Carl (1838-1916). *Ducks and Ducklings at a Pond*. Oil on panel. 17.6 x 22.9 cm. Signed l/l. *N96.561.1. Hamm, Germany. Apr. 20, '96. Interpol Number: E-104/8-1996

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45 MEYERHEIM, Friedrich Edouard (1808-79). *Potato Peeler*. Oil on canvas. 23.5 x 18.0 cm. *N96.561.2. Hamm, Germany. Apr. 20, '96. Interpol Number: E-104/8-1996

German, 20th Century

46 JUNGHANNS, Julius Paul (1876-1958). *Horse and Cart*. Oil on canvas. 48.0 x 89.5 cm. Signed l/l. *N96.563.2. Isernhagen, Lower Saxony, Germany. Apr. 18, '96. Interpol Number: E-102/8-1996

47 JUNGHANNS, Julius Paul (1876-1958). *Horses and Peasants*, 1950. Oil on canvas. 50.5 x 100.0 cm. Signed l/l. *N96.563.3. Isernhagen, Lower Saxony, Germany. Apr. 18, '96. Interpol Number: E-102/8-1996

Italian, 20th Century

48 MARINI, Marino (1901-80). *Horse and Two Acrobats*, 1952. Chalk and watercolor. 62.3 x 43.0 cm. Signed and dated l/r. *N96.569.3. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

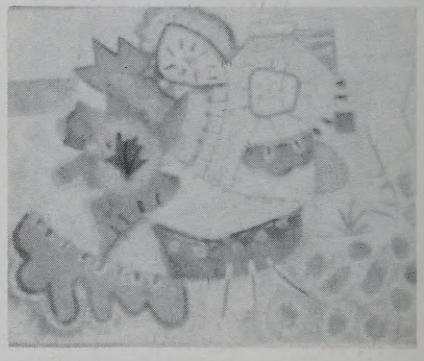
Spanish, 20th Century

49 LICATA, Riccardo. *Untitled*. Watercolor on handmade paper. 10.5 x 7.5 cm. Abstract design in red and black. Inscribed on verso: "KX"; in red and 10,5 x 7,5 - 1,2. Signed on verso. *N96.528.1. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

50 VILATO, Javier. *Abstract Composition*. Oil on canvas. 59.1 x 72.4 cm. Signed l/r: Vilato. Geometric shapes in reds, yellow, greens, and blues. Flowerlike shrub form in lower right. *N91.276.89. New York, NY. Jan. 1, '89.

51 VILATO, Javier. *Abstract Composition*. Oil on canvas. 73.7 x 59.7 cm. Signed l/l. In yellows, blues, and greens. Blue oval quilt-like form at left. *N91.276.90. New York, NY. Jan. 1, '89.

48



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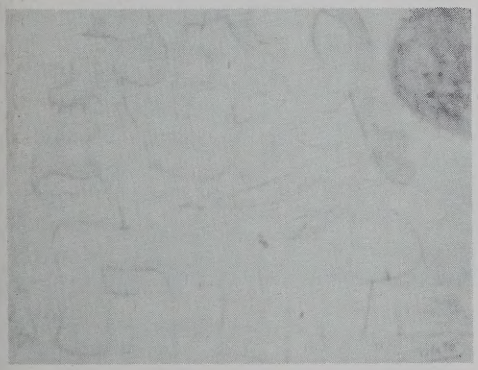
52 VILATO, Javier. *Flowers and Children's Faces.* Oil on canvas. 33.0 x 40.6 cm. Signed l/l: Vilato. Two children, one seated, with blue flower form background at left. In shades of blue, pink, gold, and yellow. *N91.276.92. New York, NY. Jan. 1, '89.

53 VILATO, Javier. *Three Female Figures.* Oil on canvas. 50.8 x 64.8 cm. Signed l/r: Vilato. Nude figures outlined in black. *N91.276.88. New York, NY. Jan. 1, '89.

52



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Miscellaneous

American, 20th Century

54 RUBENSTEIN, Bradley. *Untitled,* 1995. Silkscreen from digital information from two photographs. 22.9 x 17.8 cm. *N96.559.2. New York, NY. Nov. 19, '96.

55 RUBENSTEIN, Bradley. *Untitled,* 1995. Silkscreen from digital information from two photographs. 22.9 x 17.8 cm. *N96.559.3. New York, NY. Nov. 19, '96.

56 RUBENSTEIN, Bradley. *Untitled (Dog),* 1995. Silkscreen from digital information from two photographs. 25.4 x 20.3 cm. *N96.559.1. New York, NY. Nov. 19, '96.

Photographs

American, 20th Century

57 ADAMS, Ansel (1902-84). *Castle Rock, Summit Road above Saratoga, California,* 1963. Black-and-white photograph. 25.4 x 20.3 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery label on verso. *N97.1.9. Albuquerque, NM. Jun. 1, '96.

58 ADAMS, Ansel (1902-84). *Cathedral Peak and Lake, Yosemite National Park, California,* 1960. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.5. Albuquerque, NM. Jun. 1, '96.

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59 ADAMS, Ansel (1902-84). *Clearing Storm, Sonoma County Hills, California*, 1951. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.7. Albuquerque, NM. Jun. 1, '96.

60 ADAMS, Ansel (1902-84). *Dunes, Oceano, California*, 1963. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set 182. Signed: Ansel Adams. Weem Gallery sticker on verso.*N97.1.4. Albuquerque, NM. Jun. 1, '96.

61 ADAMS, Ansel (1902-84). *Leaf, Glacier Bay National Monument, Alaska*, 1948. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World. Set no. 182. Signed: Ansel Adams. Weems Gallery sticker on back. *N97.1.3. Albuquerque, NM. Jun. 1, '96.

62 ADAMS, Ansel (1902-84). *Northern California Coast Redwoods*, 1960. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.10. Albuquerque, NM. Jun. 1, '96.

63 ADAMS, Ansel (1902-84). *Oak Tree, Sunset City, Sierra Foothills, California*, 1962. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.8. Albuquerque, NM. Jun. 1, '96.

64 ADAMS, Ansel (1902-84). *Orchard, Early Spring, near Stanford University, California*, 1940. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.11. Albuquerque, NM. Jun. 1, '96.

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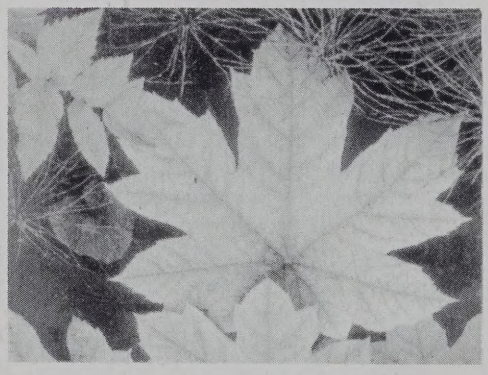

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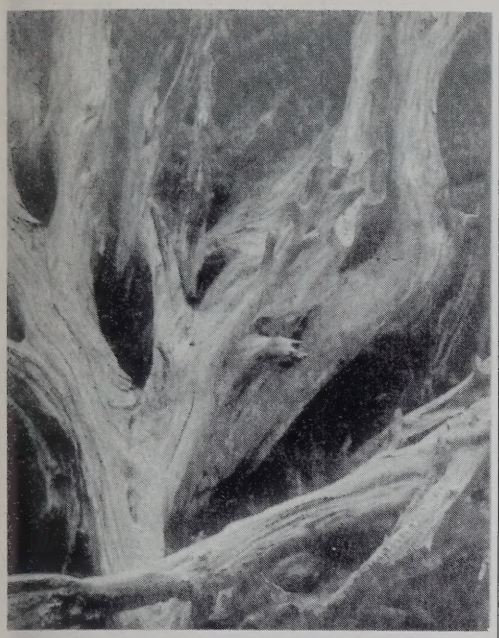

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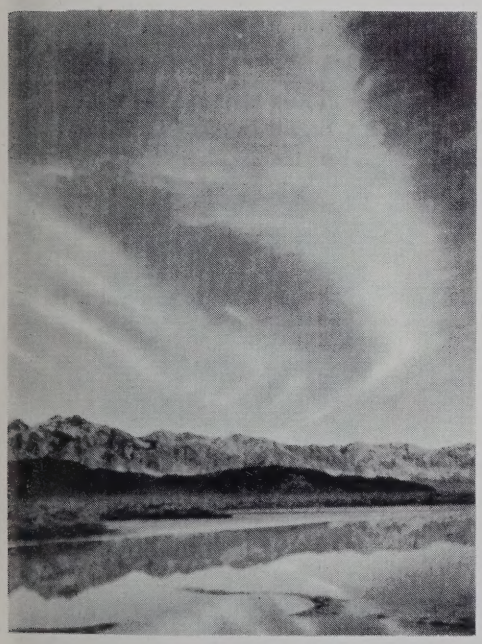

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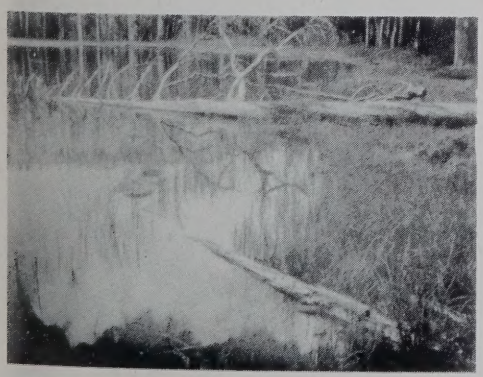

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65 ADAMS, Ansel (1902-84). *Sequoia Roots, Mariposa Grove, Yosemite National Park, CA*, 1950. Black-and-white photograph. 25.4 x 20.3 cm. From Portfolio Four, What a Majestic World. Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.2. Albuquerque, NM. Jun. 1, '96.

66 ADAMS, Ansel (1902-84). *Sierra Nevada, Winter Evening from the Owens Valley, CA*, 1962. Black-and-white photograph. 25.4 x 20.3 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.15. Albuquerque, NM. Jun. 1, '96.

67 ADAMS, Ansel (1902-84). *Siesta Lake, Yosemite National Park, California*, 1958. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.12. Albuquerque, NM. Jun. 1, '96.

68 ADAMS, Ansel (1902-84). *Storm Surf*, 1960. Black-and-white photograph. 20.3 x 25.4 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.13. Albuquerque, NM. Jun. 1, '96.

69 ADAMS, Ansel (1902-84). *Teklanika River, Mount McKinley National Park, Alaska*, 1947. Black-and-white photograph. 20.3 x 25.4 cm. Signed: Ansel Adams. From Portfolio Four, What A Majestic World. Set no. 182/260. Weem Gallery sticker on verso. Published by the Sierra Club, 1963. *N97.1.1. Albuquerque, NM. Jun. 1, '96.

70 ADAMS, Ansel (1902-84). *Tuolumne Meadows, Yosemite National Park, California*, 1940. Black-and-white photograph. 25.4 x 20.3 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.14. Albuquerque, NM. Jun. 1, '96.

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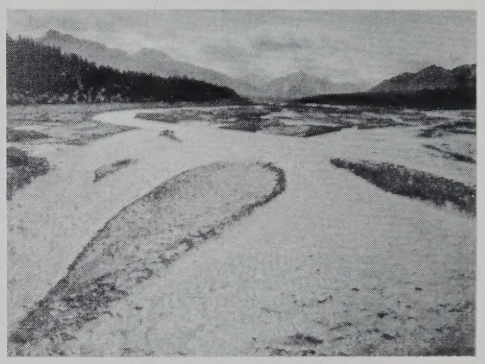

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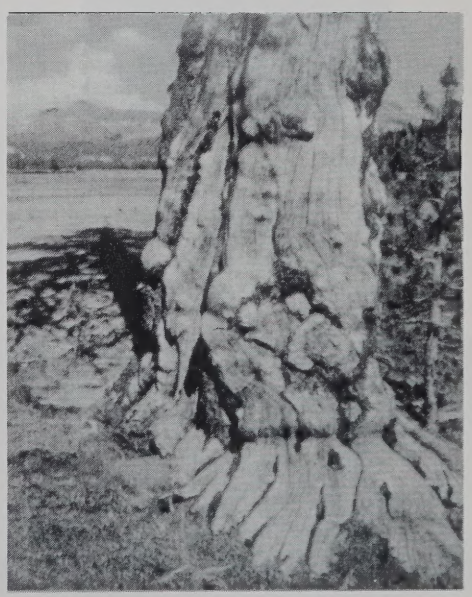


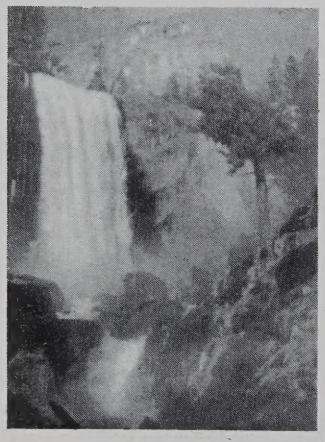
70

71 ADAMS, Ansel (1902-84). *Vernal Falls, Yosemite Valley, California*, 1960. Black-and-white photograph. 25.4 x 20.3 cm. Portfolio Four, What a Majestic World; Set no. 182. Signed: Ansel Adams. Weem Gallery sticker on verso. *N97.1.6. Albuquerque, NM. Jun. 1, '96.

Prints, Drawings

Austrian, 20th Century

72 GRAF, Alexander. *Untitled (Landscape with Tall Grass)*. Pencil on paper. 50.0 x 60.0 cm. *N96.527.1. Klosterneuburg, Austria. Mar. 1, '96. Interpol Number: GZ P 60869/96-D



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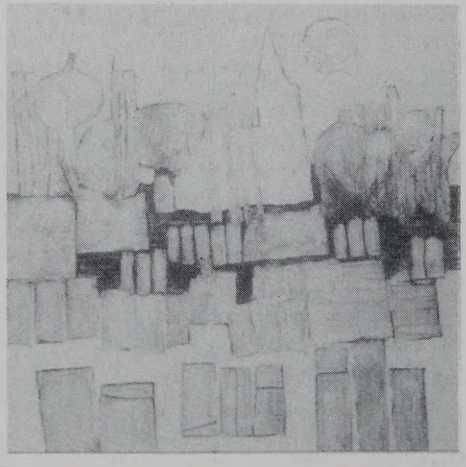
72

73 KOGELNIK, Kiki (1935-97). *Untitled (Lizard)*, 1994. Engraving. 15.0 x 10.0 cm. Edition no. 13/30. Signed "Kiki Kogelnik 94" across bottom margin. *N96.528.4. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

Dutch, 20th Century

74 VENEMA, Libbe (1937-94). *Cathedral*, 1990. Pastel on board. 100.0 x 100.0 cm. Signed l/r. *N96.568.1. Groningen, The Netherlands. Jan. 1, '95. Interpol Number: 56643

73



74

European, 20th Century

75 ZEPPL-SPERL, Robert (b. 1944). *Untitled*, 1995. Lithograph. 71.0 x 51.0 cm. Surrealistic rendering of a bald figure in half length with a head resembling a pumpkin and a body suggested by a flat-patterned shirt or tunic of concentric squares with a slight vee and ruffle at the neck. In the figure's hand is a small standing female nude figure. The figure is mostly unclad but has very large balloon sleeves with a circular pattern on both arms. *N96.528.2. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

French, 20th Century

76 CHAGALL, Marc (1887-1985). *The Wandering Musicians*, 1962. Lithograph. 47.6 x 32.4 cm. Signed l/r: Marc Chagall. Edition No.: 28/40. *N96.552.1. Northridge, CA. Dec. 5, '96.

76

77 PISSARRO, H. Claude. *Lapin Agile*. Print. *N96.569.6. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

78 PISSARRO, H. Claude. *Les Galeuses de Pommes*. Print. Apple orchard with cottages in the background. *N96.569.7. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

Japanese, 20th Century

79 FOUJITA, Tsuguharu (1886-1968). *Eve*. Pen and ink on paper(?) 40.6 x 21.6 cm. Signed l/r. Nude female in three-quarter view holding an apple in her left hand. *N91.276.65. New York, NY. Jan. 1, '89.

77

79

Spanish, 20th Century

80 PICASSO, Pablo (1881-1973). *Untitled (Women and Dove)*, 1966. Lithograph. Signed and dated "12 December 1966-II." Four faces in profile, two white faces looking to the left and downward two black faces looking to the right and upward to form a square in which a white dove is placed. *N96.569.4. Amsterdam, The Netherlands. Aug. 16, '96. Interpol Number: 54761

Sculpture

American, 20th Century

81 ABRAMSON. *Abstract Form*. Veined beige alabaster,. Ht. 38.1 cm. Elongated and resembling a figure. *N91.276.36. New York, NY. Jan. 1, '89.

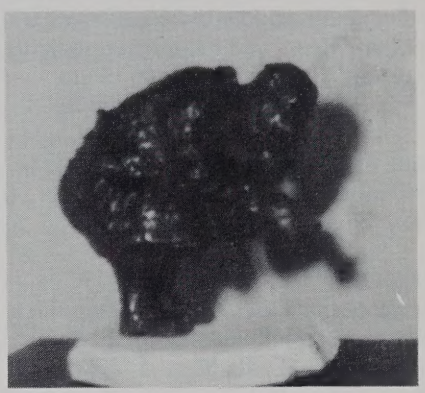
82 GOLDBERG, Reuben Lucieus (1883-1970). *Four Winds - Caricatures of Castro, Khrushchev, Hitler, and Mussolini*. Bronze. Ht. 27.9 cm. Signed. Dark brown patina on a black base. *N91.276.47. New York, NY. Jan. 1, '89.

83 HEYMAN, Ken. *Urgency*. Bronze. Ht. 24.1 cm. Female figure bending over and holding a child. Brown and green patina. *N91.276.48. New York, NY. Jan. 1, '89.

82

84 *Head of a Man With a Helmet*. Gray cast stone. Ht. 58.4 cm. *N91.276.41. New York, NY. Jan. 1, '89.

85 *Torso*. Bronze. 30.5 x 12.7 cm. Nude female. Green patina. *N91.276.40. New York, NY. Jan. 1, '89.



83

84

85

Austrian, 18th Century

86 *Mary Magdalen.* Wood. Ht. 49.0 cm. *N96.530.1. Gmund, Austria. Aug. 21, '96. Interpol Number: GZP61.265/96-DI

Austrian, 20th Century

87 KOGELNIK, Kiki (1935-97). *Tête en l'air.* Glass. 40.0 x 18.0 cm. Head with pointy hair and round black eyes and mouth. Head and base are clear with bubbles throughout. Base, 15 cm. high. Edition no. 7/40; Signed "KK" on base. *N96.528.12. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

88 KOGELNIK, Kiki (1935-97). *Multi-Stripe Head.* Glass. 37.0 x 20.0 x 10.0 cm. Violet base, 15 cm. high. Edition no. 17/40; Signed "KK" on base. *N96.528.13. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

89 KOGELNIK, Kiki (1935-97). *Pineapple Head.* Glass. 37.0 x 17.0 x 10.0 cm. Base, 15 cm high. Edition no. 28/40. Signed on base: "KK." *N96.528.14. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

90 KOGELNIK, Kiki (1935-97). *Recycled Head Nr. 1 (or Recycled Head Nr. 2).* Glass. 42.0 x 20.0 cm. Clear head with pointy hair, round black eyes, and mouth. With interior pieces of red, green, white, blue, and yellow. Blue base, height 15 cm. Edition no. 11/40; signed on base: "KK." *N96.528.15. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

91 KOGELNIK, Kiki (1935-97). *Recycled Number 2.* Glass. 42.0 x 20.0 cm. Head with pointy hair and round eyes and mouth in yellow, black and violet. Violet base 15 cm.high. Edition no. 11/40. Signed: "KK". From the Adriano Berengo workshop in Venice. *N96.528.10. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

86

88

89

94

92 KOGELNIK, Kiki (1935-97). *Sophisticated Head.* Glass. 42.0 x 20.0 cm. Head with pointy hair and round eyes and mouth. Vertical stripes run down the face in clear black, blue, yellow, and green. To the left and right of the stripes the face is clear. On a blue base, 15 cm. high. Edition no. 12/40; signed: "KK." *N96.528.11. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

93 KOGELNIK, Kiki (1935-97). *Untitled (Head).* Glass. 75.0 x 56.0 cm. Clear glass head with silver dust inside of it. Face has round black eyes and mouth. Base is 25 cm. high and is numbered VII/X and signed K.K. *N96.528.20. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

Austrian, Century Unknown

94 Angel Candelabrum. Gilded and painted wood. Ht. 48.0 cm. *N96.529.1. Ainet/Tirol, Austria. Aug. 10, '96. Interpol Number: GZ P 2741/96

Colombian, 20th Century

95 BOTERO, Fernando (b. 1932). *Broadgate Venus,* 1988. bronze. 60.0 x 90.0 x 45.5 in. Signed and numbered EA 2/2 with Mariani Foundry Mark, an edition of 3 with 2 Artist's proofs. Weighs approximately 800 kg. Commissioned for the Broadgate Centre at Exchange Square in the City of London. *L97.20.1. Aug. 30, '96. *Reward.*

95

Dutch, 17th Century

96 *Cleopatra*. Marble?. With a missing right arm and left hand and extensive erosion on the left leg. *N96.566.1. Delft, The Netherlands. Jan. 1, '85.

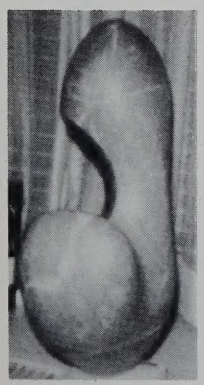
Dutch, 19th Century

97 *Female Painter*, 1870. Bronze. Ht. 46.0 cm. Figure standing with palette in right hand and brush in left hand. She may be wearing a smock. The head is tilted toward her left side. *N96.570.1. Gastel, The Netherlands. Sep. 14, '96. Interpol Number: 56644

European, 20th Century

98 BASBAUS, H. *Free Form Object*. Polychromed marble. 48.3 x 21.6 cm. Signed. Painted brown and gold. *N91.276.42. New York, NY. Jan. 1, '89.

96



98

99 BASBAUS, H. *Standing Woman*. Stained wood. Ht. 198.0 cm. Elongated and featureless with hands at her side. *N91.276.44. New York, NY. Jan. 1, '89.

100 HENRIQUES, Fiore. *Paolo and Francesca*. Bronze. Dark brown patina. Ht. 33.0 cm. *N91.276.53. New York, NY. Jan. 1, '89.

101 HENRIQUES, Fiore. *Tree of Life*. Bronze. Signed. Abstract form. Dark brown patina. Ht. 41.9 cm. *N91.276.52. New York, NY. Jan. 1, '89.

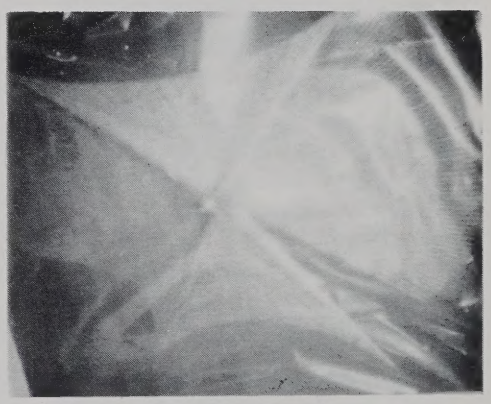
99

102

102 SOLAROLI. *Three Seated Figures*. Bronze. Ht. 17.8 cm. Signed. Two females, one nude, and a male. Gold brown patina. *N91.276.56. New York, NY. Jan. 1, '89.

103 TOBAS, Christian. *Abstract Arrangement*. Wire. Shades of yellow, red-orange, and blue-green on a black ground. 50.8 x 101.6 cm. *N91.276.57. New York, NY. Jan. 1, '89.

104 TOBAS, Christian. *Abstract Arrangement*. Wire. Blue, yellow, green, and red on a black ground. 58.4 x 78.7 cm. *N91.276.58. New York, NY. Jan. 1, '89.



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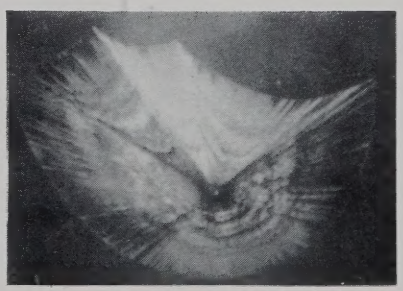


104

Filippino, 18th Century

105 *Christ*. Wood. Ht. 31.8 cm. Standing figure with arms raised slightly, but broken off below the elbow. Traces of polychrome. *N97.3.3. Dallas, TX. Nov. 1, '96.

106 *Saint Anthony*. Wood. Ht. 28.6 cm. Traces of polychrome. *N97.3.4. Dallas, TX. Nov. 1, '96.

107 *Saint John*. Wood. Ht. 20.9 cm. Primitive, hand-carved wood with traces of color. N97.3.6. Dallas, TX. Nov. 1, '96.

108 *Virgin Mary*. Wood. Ht. 21.6 cm. Female figure with hands clasped and very generalized, round body. Probably originally polychromed but color has worn off. Statue is mounted on an octagonal or hexagonal base. *N97.3.2. Dallas, TX. Nov. 1, '96.

Filippino, 19th Century

109 *Christ*. Wood. Ht. 35.6 cm. Primitive hand carved wood with traces of color. N97.3.7. Dallas, TX. Nov. 1, '96.

110 *Madonna and Child*. Wood. Ht. 27.9 cm. The child on her left hip with long veil flaring out over and behind her dress. Traces of polychrome. *N97.3.5. Dallas, TX. Nov. 1, '96.

French, 20th Century

111 BROCHET, H. *Mother and Child*, 1964. Polychromed wood. Ht. 57.2 cm.Signed. Dated: 1964. Brown-haired, barefoot woman in blue-green gown holding a nude male child. *N91.276.45. New York, NY. Jan. 1, '89.

112 LIPCHITZ, Jacques (1891-1973). *A Woman Praying*. Bronze. Ht. 21.6 cm. Signed on base. *N91.276.9. New York, NY. Jan. 1, '89.

111

112

113

113 LIPCHITZ, Jacques (1891-1973). *Spirit of Enterprise*. Bronze. Ht. 25.4 cm. Signed. A running male figure with a cloak streaming behind him and a bird perched on a tree stump. Green patina. *N91.276.55. New York, NY. Jan. 1, '89.

Italian, 17th Century

114 *Four lion statues*. Marble. Almost life-size. Bearing the coat of arms of the Franciscan order under a paw. *N96.546.1. Palermo, Italy. Mar. 14, '86. Interpol Number: E-129/9-1996

Italian, 20th Century

115 SOTTSASS, Ettore. *Ananke*. Glass. Ht. 54.0 cm. Reddish top with a green base. In the center are two rods, yellow and violet, with a red knob, a pink colored glass piece with a yellow spiral. This rests on a turquoise knob, a clear disk and a blue base. *N96.528.7. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

Polish, 12th Century

116 *Lion*. Wood. 35.0 x 20.0 cm. Stylized lion standing on a bell-shaped capital decorated with two spiral scrolls and leaves. Base dimensions are: height 19 cm., diameter: 10-15 cm. Inventory no. 495. *N96.547.1. Karpacz, Jelenia Gora, Poland. Sep. 13, '92. Interpol Number: E-130/9-1996

115

Nationality Unknown, 20th Century

117 BRADLEY, Martin (b. 1931). *Faun I*. Glass. 33.0 x 25.3 x 16.5 cm. Signed on verso: Martin Bradley. *N96.528.5. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

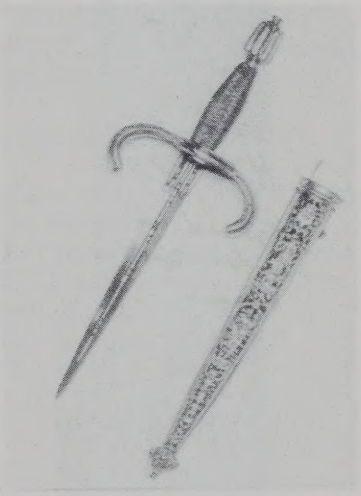
118 BRADLEY, Martin (b. 1931). *Faun II (Baby Roller Skate Mouse)*. Glass. 22.0 x 14.0 x 13.0 cm. Signed and numbered: Bradley Martin. *N96.528.9. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

119 BRADLEY, Martin (b. 1931). *Faun II (Roller Skate Mouse)*. Glass. 28.5 x 17.0 x 17.0 cm. The glass wheels in red and clear sections are joined by wooden axles. *N96.528.8. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

120 BRADLEY, Martin (b. 1931). *Untitled*. Glass. 40.0 x 18.0 x 8.0 cm. Half of an inverted fish diving into a body of water suggested by a small oval base. Tail has black stripes, mid- section is pink with red vertical stripes on yellow . A green lower portion with a blue base. Edition no. around base; signature on back. From the Adriano Berengo Workshop. *N96.528.6. Reifnitzal, Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

117

118



121

122

Arms, Armor

European, Century Unknown

121 Left-handed dagger and its sheath. Gilded metal. Ht. 37.5 cm. *N96.540.1. Bubikon, Zurich, Switzerland. May 15, '96. Interpol Number: E-113/8-1996

Ceramics, Pottery, Porcelain

German, Century Unknown

122 Dresden Faience Factory. Vase with lid. Porcelain. 45.0 x 23.0 cm. Decorated with red, blue, green, and yellow. Serial no. 51110 engraved and decoration no. 482 110 painted on base. *N96.541.1. Berne, Switzerland. Jan. 24, '96. Interpol Number: E-109/8-1996

Clocks, Timepieces, Watches

French, 19th Century

123 Napoleon III mantle clock, 1875. Simulated rosewood. Ht. 40.0 cm. Classical temple form inlaid with leaf scrolls, flowers, and pattern stringing and centering an enameled dial with repoussé brass surround. *N97.3.8. Dallas, TX. Nov. 1, '96.

German, 19th Century

124 Grandfather clock. Oak. 242.0 x 48.0 x 30.0 cm. Case decorated with carved floral designs. *N96.560.11. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

Furniture, Accessories

German, 18th Century

125 Bureau. Wood. 112.0 x 107.0 x 50.0 cm. Marquetry design of musical instruments, vases, and flowers. *N96.560.10. Malberg, Germany. Dec. 1, '95. Interpol Number: E-128/9-1996

Glass

Italian, 20th Century

126 MENDINI, Allessandro. Arsos. Glass. 48.0 x 13.0 cm. Vase in black and yellow. *N96.528.19. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

127 Venini, Venice. Goblet. Glass. Ht. 25.0 cm. With stem in black and yellow and black base. *N96.528.16. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

128 Venini, Venice. Goblet. Glass. Ht. 25.0 cm. Cup in yellowish and blue glass, stem in clear yellow, and base in blue. *N96.528.17. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

127

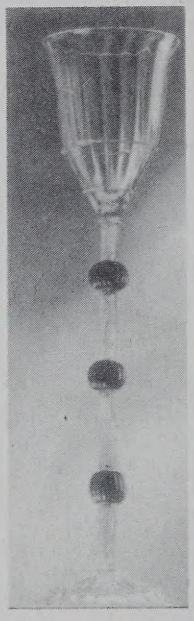
128

129 Venini, Venice. Goblet. Glass. Ht. 25.0 cm. Stem has black balls. *N96.528.18. Reifnitz/Kärnten, Austria. Aug. 22, '96. Interpol Number: GZP 5493/96-113

Icons

Russian, 19th Century

130 Grand Crucifix of the Patriarch. Cast-iron, copper, enamel, and gold. 40.0 x 23.0 cm. *N96.536.1. Joensuu, Finland. Aug. 17, '95. Interpol Number: E-119/9-1996



129

130

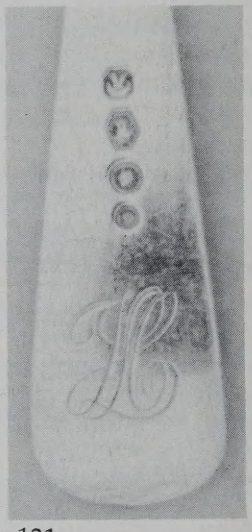
Silver

Dutch, Century Unknown

131 Voorschoten (Silver maker). Table settings. Silver. On back a monogram of HL and four makers marks are lined up vertically. *N96.567.1. Oirschot, The Netherlands. Jun. 9, '96. Interpol Number: 56639

German, 17th Century

132 Hansencup, 1683. Silver. Diam. 12.0 cm. Ht. 18.0 cm. Along the top rim of the cup there is an inscription: "EX MUNIFICENTIA SERENISS: D. D. ERNESTI HASSIAE LANDGRAVII RHENOFELSENSIS: Ao 1683." *N96.543.1. Sankt Goar, Germany. May 5, '96. Interpol Number: E-101/8-1996



131

132

Antiquities

Sculpture

Egyptian, Century Unknown

133 Fragment of Woman. Limestone. 110.0 x 63.0 cm. Upper part of a woman wearing a wig. Nose and mouth damaged. *N96.533.1. El-Badrashin, Giza, Egypt. Dec. 29, '94. Interpol Number: E-122/9-1996

Greco-Roman, Century Unknown

134 Grave Stele. Marble. 50.0 x 38.0 cm. With seven lines of Greek inscription, beginning: "ETOYCDEPIA TOYALIOYA." *N96.534.1. Nallihan, Ankara, Turkey. Aug. 3, '94. Interpol Number: E-127/9-1996

Greek, 5th Century, BC

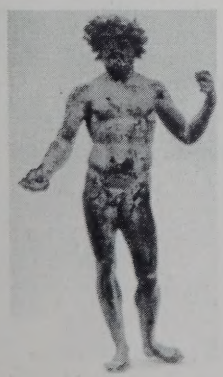
135 Male Nude. Bronze. Ht. 30.0 cm. Possibly Poseidon or Bacchus? *N96.544.1. Estremoz, Portugal. Jan. 29, '96. Interpol Number: E-90/6-1996

Pre-Columbian, 7th Century

136 Mexican head with headdress. Volcanic stone. Ht. 32.0 cm. Mexican. Weight 5 kg. *N96.564.1. Schaffhausen, Switzerland. Jan. 1, '93. Interpol Number: E-105/8-1996

Roman, 1st Century, BC

137 *Venus*. Marble. 53.5 x 12.5 x 15.5 cm. *N96.549.2. Saraykoy-Hisar, Turkey. Mar. 19, '96. Interpol Number: E-88/6-1996



135

138 Female head. Marble. Extremely eroded. Facial features worn away but folds of veil apparent at neck. *N96.549.3. Saraykoy-Hisar, Turkey. Mar. 19, '96. Interpol Number: E-88/6-1996

139 Male torso. Marble. 45.0 x 25.0 x 12.0 cm. Inventory no. 73 marked on upper (proper) right thigh. Weathered. *N96.549.1. Saraykoy-Hisar, Turkey. Mar. 19, '96. Interpol Number: E-88/6-1996

Roman, 5th Century

140 Stele with relief figures. Marble. 100.0 x 100.0 cm. Divided into two panels. A male figure carved in relief on the left panel and a woman on the right. The width for the upper part is 100 cm. The width of the lower part is 90 cm. *N96.539.1. Cavdarhisar-Hacikebir, Turkey. Jun. 24, '96. Interpol Number: E-115/8-1996

Roman, Century Unknown

141 Column capital. Marble. 17.0 x 23.0 x 10.0 cm. Remnant of a Corinthian capital, extremely eroded. *N96.549.4. Saraykoy-Hisar, Turkey. Mar. 19, '96. Interpol Number: E-88/6-1996

136

137

Ceramics, Pottery, Porcelain

Nationality Unknown, 1st Century, BC

142 Jalisco Proto-Classic female figure. Clay. Ht. 26.7 cm. With enlarged breasts and genitals. Broken in several places and crudely reassembled. *N97.3.1. Dallas, TX. Nov. 1, '96.

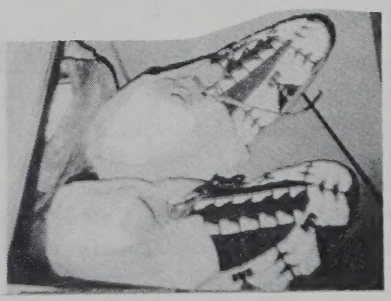
Ethnographic Objects

Clothing, Costumes

American Indian, 19th Century

143 Moccasins, 1895. Leather and beads. 7.6 x 11.4 x 29.2 cm. Decorated with green, blue, and red beads. *N96.535.1. Mitchell, SD. Aug. 25, '95. Interpol Number: E-100/7-1996

141



143

Miscellaneous

Objects of Art

African, Century Unknown

144 French Sudan ("Dogon but Habbe"). Female figure. Wood. Ht. 59.7 cm. Nude, with triangular headdress and ovals on the side representing hair, hands resting on her thighs and knees slightly bent; standing on a platform with a quilt-like pattern. *N91.276.37. New York, NY. Jan. 1, '89.

145 French Sudan (Dogan Tribe). Male figure. Wood. Ht. 52.1 cm. Dark brown patina. *N91.276.39. New York, NY. Jan. 1, '89.

146 Head. Wood. Ht. 19.1 cm. Dark brown patina. *N91.276.38. New York, NY. Jan. 1, '89.

Asian Art

Paintings, Pastels, Mixed Media Works, Watercolors

Chinese, 19th Century

147 *Two Travellers and a Horse.* Watercolor on silk(?). 48.3 x 34.3 cm. *N91.276.64. New York, NY. Jan. 1, '89.

Sculpture

Nationality Unknown, 18th Century

148 Seated Buddha. Gilded bronze. Ht. 17.0 cm. *N96.562.11. Borgo San Secondo, Italy. Sep. 5, '88. Interpol Number: E-95/7-1996

Nationality and Century Unknown

149 Head of Buddha. Stone. Ht. 22.0 cm. *N96.562.10. Borgo San Secondo, Italy. Sep. 5, '88. Interpol Number: E-95/7-1996

Tibetan, Century Unknown

150 Seated dignitary. Gilded bronze. Ht. 23.0 cm. Seated with small figures on each hand. *N96.562.8. Borgo San Secondo, Italy. Sep. 5, '88. Interpol Number: E-95/7-1996

Books, Documents, Manuscripts

Nationality Unknown, 14th Century

151 Incunabulum. Paper and kidskin. 30.0 x 20.0 x 6.0 cm. Text in Latin printed on paper in black using wooden type. Approximately 500 pages, bound in white-ochre kidskin. Only existing copy in South America. *N96.537.1. Chillan, Chile. May 15, '95. Interpol Number: E-111/8-1996

Musical Instruments

German, 17th Century

152 STRAUB, Frantz. Violin. Brown wood. Initially designed for three strings but now with four strings, with a label bearing the inscriptions "Franz Straub zue Friedenweiller 1696" and "In Ordnung gerichtet Anton Ackermann 30, Hornung 1839". *N96.558.1. Basel, Switzerland. Jan. 26, '96. Interpol Number: E-107/8-1996

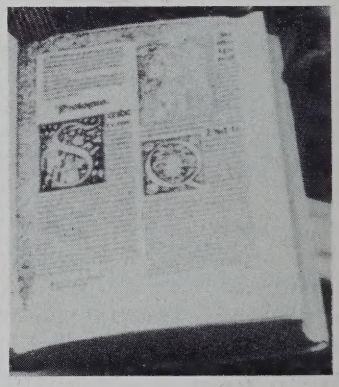
144

145

147

148

149



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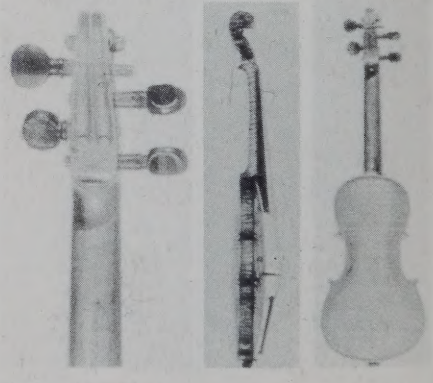

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Don't hesitate. Call ALR at (212) 391-8791. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of IFARreports, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

ALR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

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The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 70,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 391-8791 to initiate a search.

IFAR's magazine, IFARreports, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $500. IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Constance Lowenthal at (212) 391-6234 should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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